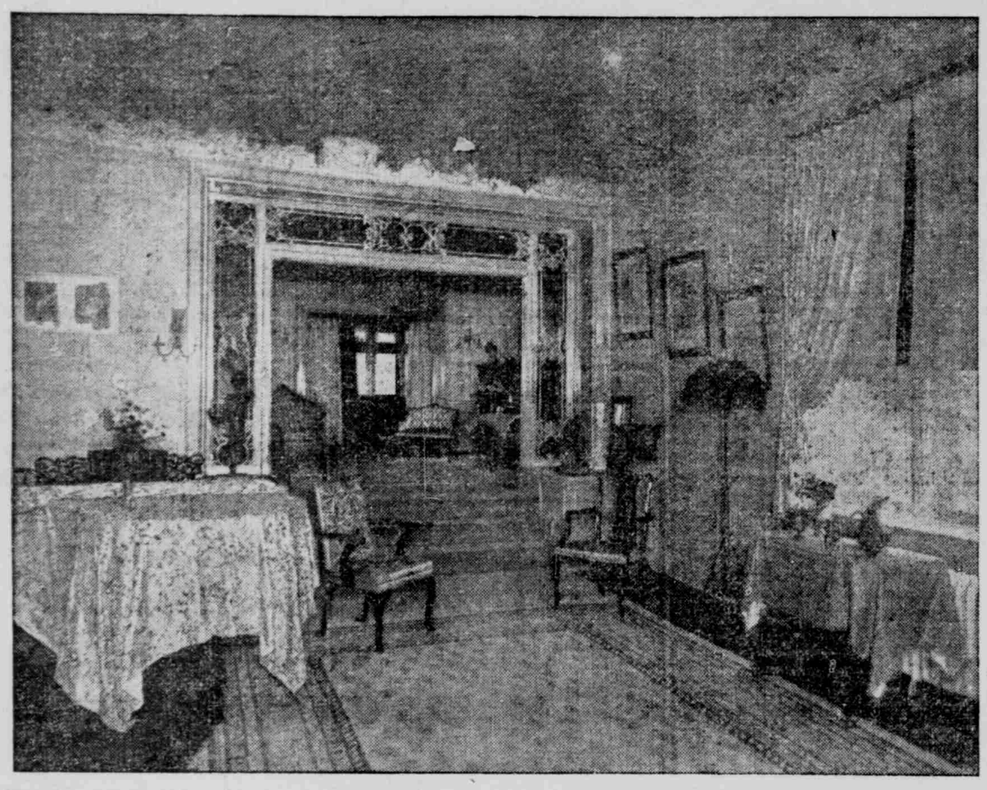
FURNISHING A HOME

Successful Treatment of the Reception Hall. Choose a Scheme and Then Work It Out Sympathetically.

J. C. says: "We wish suggestions regarding the furnishing of a reception hall of a new house of modern style. It is about 10x4, has a small bay window, with window seat. A six-foot opening into parlor. What will take the place of the hatrack you condemn? What shall I use for curtains for windows and glass in door? How would a rope portiere do for the opening into parlor?"

As a reception hall represents a combination of hall and receiving room, you are quite right not to wish to decorate it with the objectionable hatrack. As a compromise, I would advise a handsome Flemish oak table. If you can find one which is square at the corners and longer than it is wide, I think that it would fit so neatly against the wall, and would be so convenient a place to lay coats, etc., that you would be thoroughly satisfied with pegs for hats. As I do not know what color you have in your parlor, or what colors you fancy, I can only say that I would curtain



A CHARMING HALLWAY, WITH VISTA INTO RECEPTION AND DRAWING ROOMS BEYOND.

my leaded panes with thin silk. Or, if you use point d'esprit with a border, let the border run across the bottom of the curtain so that it is outlined against the glass. I have a prejudice against rope portieres since they have been adopted by the Pullman cars. Why not use for this curtain some pretty soft stuff which harmonizes with the coloring of your hall and parlor? You need but one curtain, and tie it back or draw it back in straight close folds if you so desire.

AN INDIAN HALL.

D. H. C.—I think your hall will be delightful with its Indian decorations and I see by your diagram that it is an excellent shape. You say that you have Indian blankets for the floors, black, white and red, that your woodwork is white cedar, and you have for wall Indian pictures, Indian baskets and saddlebags. These things, if well arranged, should make an extremely artistic effect. I would suggest that you throw out a shelf over the top of a doorway or a small one beside the frame of a door, to hold an Indian jar or basket, and that the Indian bows, which are so gayly painted in black, white and red, are also very decorative to cross with the feathered arrows against the wall. They are not at all expensive, but are very barbaric looking. I think a soft, dull, Indian red would be an excellent color for your walls and ceiling. You could vary the ceiling by having it above the picture mold a shade lighter than the walls, though I think I would prefer it all alike. You say that your parlor walls will be tinted green and that you have Turkish rugs for the floor. Why do you not carry the color of your hall on upstairs? I think it would be better to have the halls alike, perhaps making the upper one a shade lighter. A word as to the plants in your hall. An Indian jar, with papyrus growing in it, would be in keeping with your furnishing.

SUGGESTIONS FOR PARLOR, HALL AND DINING ROOM.

Mrs. J. A. M.—Why not color your hall and dining room green, carpeting and coloring exactly alike? You can then use the yellow at your front door as you suggested. I like the idea of putting the thin lace against the glass and using the yellow silk tied back behind it. Your ferns will look beautiful on the flat shelf. Use the old rose in your parlor and flute silk of old rose against your transoms over window. The outside trimming of house need not interfere with the color scheme for this window. If your dining room is green you will find that white muslin and green linen taffeta will be prettier than anything you can use in here for windows. The linen taffeta looks exactly like the heavy, raw silk, but is much less expensive. You might use portieres of old rose jute velours between parlor and hall; they would look well in your green hall. You suggest Brussels carpeting of soft green and reds for the floor in hall and dining room. I think this would be handsome and appropriate. Use tiling of plain ivory white in dining room. Such beautiful chairs of mahogany are brought now in the graceful and stately old colonial shapes that I should think you would not have any difficulty in furnishing your parlor prettily. Generally speaking, I prefer mahogany (a few pieces at any rate) for a parlor. This can be mingled with wicker or Turkish upholstered pieces. For a dining room there are various oaks, golden, antique, Flemish and the beautiful brown Austrian. These are also most effective in a living room or library. You wish to know what to place on a parlor table, as you do not use a lamp. There are exquisite vases of fancy glass brought now, and you could have nothing more ornamental for the center of your table than a large, loose cluster of roses in a handsome vase. Around this lay a finely-bound book or two, a bit of Japanese carving or a small bronze. A mat for vase of Battenburg lace or fine white embroidery or a piece of beautiful brocade bound with gold galoon, all of these things are pretty and in good taste.

A PEORIA HOUSE.

L. B., Peoria, Ill., writes: "I wonder if would help me? Inclosed you will find a rough plan of the lower floor of a house I have to select paper and paint for. I like artistic things, but do not know how to go about getting the desired effect. The woodwork in this house will have to be painted. Would you please tell me what color and kind of paper and carpet, and what color paint to use; also, what kind of furniture for those two rooms—something not too dainty. I have rugs for sitting room and dining room. The sitting room rug is a Symrna, dark blue and tan are the predominating colors, with a touch of old blue, rose and golden brown in it.

"The dining room rug is in Oriental colors, and a dark wine color, and old blue are the prominent colors in that. As you see, the hall is small. The banisters and mantel are oak, the rest of woodwork is painted white now. The only light in the hall is from the doors.

"I would be very grateful to you if you will help me. I do not even know whether you do such things, but hope you do. The parlor and hall are worrying me more than the other rooms."

Do you like the rich glow of a crimson carpet and mulberry red walls in a hall or do you think you would prefer a soft shade of tapestry blue in here? In the latter case I would advise walls of dull blue Fabrikona or burlaps up to the picture molding and the ceiling washed with a pale tan or cafe au lait down to the picture mold. This brings a band of tan at least two feet deep above your walls. Your carpet should contain both the blue and the tan used. This light ceiling will render the hall lighter in every part. If any part of the woodwork in hall is oak I would have the rest of it painted and grained to correspond. It can be painted, you know, to represent oak. A parlor and sitting room with walls of mulberry red would open richly from the blue hall. Beautiful crimson papers for side walls are brought by the dealers, which present a plain or a brocaded surface. A cafe au lait ceiling also goes well with red walls. If you wish to use mahogany furniture in colonial shapes your woodwork should be the white of old ivory. If you prefer Flemish oak furniture have the woodwork painted black with an ebonized finish. This will make a very rich and strong room, artistically speaking, and you may fear that the effect will be gloomy, but I assure you it will be brilliant instead. Your dining room would be sunny and cheerful in effect if papered with pumpkin yellow with paler yellow ceiling. The woodwork in here could be either black or white or a yellow which matches the figure of paper. Dealers are now bringing from England some stunning designs in pumpkin yellow in various grades of paper. White muslin curtains look particularly fresh and pretty with these walls. Over curtains of yellow raw silk may be used with them.

THE IDEAL IN DECORATION.

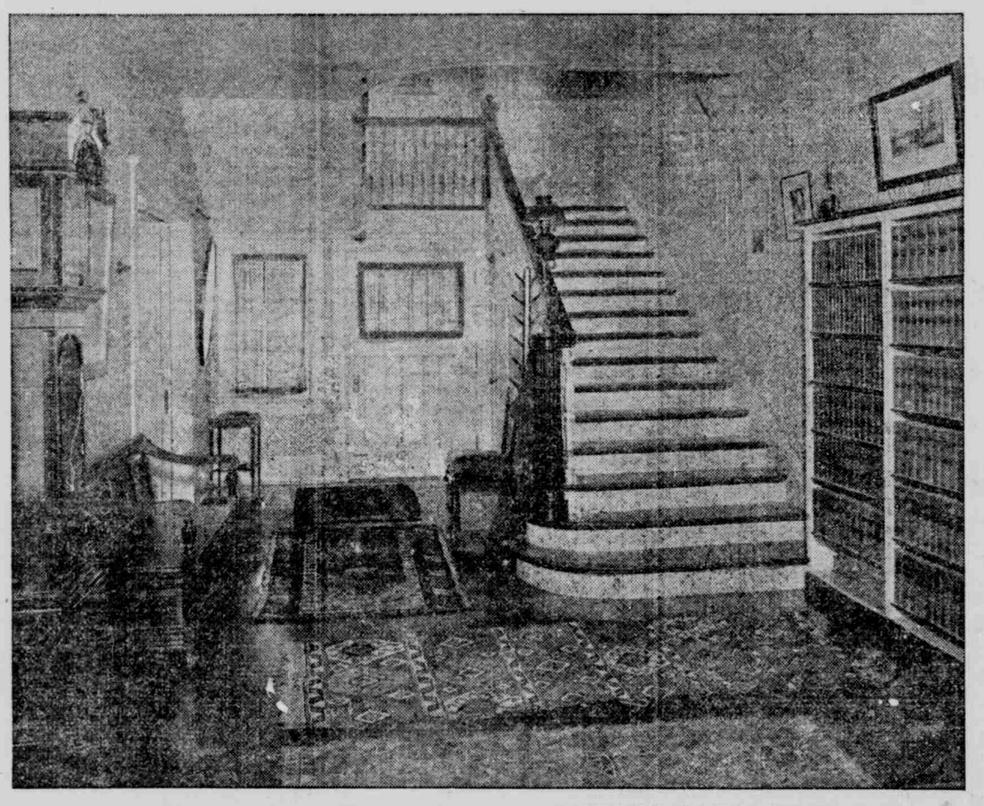
B. L. E.—You ask what I mean by "conveying an idea" in the furnishing of a room. I mean just this: If you can, through the furnishing and decoration of a room, convey some intelligent idea at once to those who enter it, you have succeeded in treating the room artistically. They may not realize just what you are trying to express, but they are pleasantly conscious of an exquisite harmony in the whole which is restful and agreeable. In such a room things do not play at cross purposes, no bit of decoration is wasted, but everything tends toward the production of some one complete effect. Take, for instance, the flower idea for a bedroom. A daisy, perhaps, is the theme around which we have to work. For a young girl's bedroom nothing could be more appropriate than this flower. Recognize first the sentiment of the daisy, or marguerite, which is purity and extreme simplicity. You realize at once that this you wish, above all things, to preserve in your treatment. Nothing rich, heavy or gaudy must enter into it. Next take the material side of the flower, color first—it is white and yellow and a certain shade of green. White predominates, there is a little yellow only, in the heart of the flower, and the stem, leaves and calyx are green. Here you have your color scheme. Finally we will, to a reasonable extent, carry out the lines of the flower. There are slight curves, many lines that are straight and slender, always delicate in suggestion. There is nothing curled or twisted, nothing richly folded, as in the leaves of a rose, though the slender green stems may be worked into arabasques on a frieze. A sure proof of your success with this room would be when you have finished it, to place a bowl of daisies in a conspicuous place in it.

If the surroundings lend new beauty to the flowers, and the flowers seem to blend perfectly with their setting you may congratulate yourself. Other flowers will doubtless look well in this pretty room, but nothing will decorate it so charmingly as daisies. You will perceive at once that they are perfectly at home here. You have unconsciously followed in the wake of nature, whose unerring hand prepares for every flower a stem and leaf whose color, lines and quality are so designed as to show the flower in its highest perfection. When, for example, does a rose show to such stately advantage as when set in her own foliage. In my letter last week I gave a scheme for a little dining room whose color, straightness of line and general treatment suggested an iris; this may help you toward understanding me. Of course, this somewhat fanciful idea may easily be carried to an absurd extent. I would not advise the suggestion of a flower in a living room, or drawing room, or even a hall, and yet here also perfect harmony of color and a certain conformity of line must be kept, or all possibilities of beauty will evaporate in your handling. The idea which it is most desirable to express in these last-mentioned apartments is that of a comfort in which beauty has not been sacrificed for the living room; a certain stateliness and conventionality combined with both beauty and utility in the hall; and real elegance and expensiveness in a drawing room. Unless one can afford really handsome furniture, rare objects of beauty and art, rich draperies and fine rugs, it is in better taste to eschew a drawing room and, as I have suggested, combine comfort and beauty in a living room.

A library should suggest culture. Let no trifling ornament adorn its walls, be especially careful of the prints, photographs or paintings that you hang there. The subject of these pictures should be something to suggest "high thinking" and should disclose a certain familiarity with the finer works of art.

KATE GREENLEAF LOCKE.

[Copyright, 1902.]



A MODEST HALLWAY CONVERTED INTO HALF RECEPTION ROOM AND HALF LIBRARY.

Mrs. Stanford at Bloomington.

New York Commercial Advertiser.

A new story is being told of Mrs. Leland Stanford, who is at present in this city. About ten years ago Mr. and Mrs. Stanford were traveling through the middle West incognito. They happened to be in Bloomington, Ind., one Sunday, and pursuant to their usual custom went to church. They attended the Christian Church of Bloomington, then largely in the hands of Amzi Atwater. When the plate was passed for the collection Mrs. Stanford dropped in a $10 gold piece.

Mr. Atwater was the deacon in charge of the collection taking. It was noticed that the ushers held a hurried conference with him when the money was taken forward. At its conclusion Mr. Atwater said: "Ladies and gentlemen, there has evidently been a mistake. Some one has dropped a $10 gold piece into the collection. If he will pass up after the services we will be glad to allow him to exchange it for the amount he intended to give." It is, of course, needless to say that Mrs. Stanford did not take advantage of the opportunity.

Still a Mystery.

Philadelphia Record.

Miss Stone being free again, the conclusion that she is still in the brigands' hands is logical and fair. Since the world began we doubt whether anybody ever was so freely lied about as she. And there are those among us yet who still wonder why.

Three Ages: Three Graces.

I

First, there's a time to be happy—
Merry, then merry as May.
When never a sorrow survives to the morrow,
And we're born with the dawn of each day.
Then we give thanks to God for His day.

II

Follows a time to be busy—
Laboring while we have light,
We break up the sod on the fallows of God,
And earth-stained tramp homeward at night.
Then we give thanks to God for His night.

III

Last there's a time to be tired—
Lying at length in the sun,
We rest for a while with our world-weary smile,
Drift and dream, dream and drift, and go on.
Then we give thanks to God and go on.

—Alfred Olivant, in Everybody's Magazine.

THE VOICE OF THE PULPIT

I WAIT ON THE LORD: A CONDITIONAL BIBLE PROMISE.

By Rev. Cyrus I. Schofield, D. D., Pastor First Congregational Church, East Northfield, Mass.

"But they that wait on the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run and not be weary, and they shall walk and not faint."—Isaiah xl, 31.

Here is one of the conditional promises of Scripture, and when God attaches a condition to a promise we are never upon claiming ground until we have met the condition. Here the condition is single and simple—to wait on the Lord. But what does that mean? The common answer is to pray. But I do not think that praying is waiting on the Lord. Praying is asking God for something.

Look at three passages in which occur the three Hebrew words translated "wait." The first is Psalms lxii, 1, and in the marginal reading you will find a literal translation. It is "be silent;" "my soul, be thou silent upon God." That is quite another thing from praying.

Then in Psalms civ, 24, we have another of these words rendered "wait," and here the context gives the interpretation. "These all wait upon thee, that thou mayest give them their meat in due season." Here the waiting expresses expectancy, dependence.

Yet, once again, in Proverbs viii, 13: "Blessed is the man that watcheth at my gates, waiting at the posts of my doors." Here the attitude is that of the servant ready for instant, unquestioning obedience.

Group these three passages and you have a definition. To wait upon the Lord is to be silent that He may speak; expectant because He loves and dependent because without Him we should perish, and girded for obedience to His will.

A beautiful illustration of this threefold attitude may be found in that chiefest feat of the three mightiest of David's mighty men. The story is in II Samuel, xxiii. David was hunted like a partridge, as he says, on the mountains of Israel, and on one of the long, hot Adullam days he sighed: "Oh, that one would give me to drink of the well which is by the gate of Bethlehem." Did you never sigh for a drink of the water of the spring or the deep, cool well of your boyhood days? Well, three of David's followers heard that sigh and they broke through the host of the Philistines and drew the water and fought their way back again and brought it to David. Those men were "waiting" on King David. They were silent enough to hear the King's sigh; they were utterly dependent upon the King, and they were ready to serve the King.

So many of us fail at one or all of these points. We, perhaps, never resort to the Lord, except for some need, and then we do all the talking. We do not know the sweet grace of silence before Him; of hushing down all the turmoil and inquietude of life and of the soul listening for the King's sigh or whisper. Or we are self-sufficient, and do not feel our utter dependence on Him. Or, again, we are unready. So many of us would like to know God's will tentatively, as it were. Then, if the thing commanded should prove agreeable, we proceed to get ready.

A dear friend, who writes books of Scripture characters and names them for some one chief characteristic, asked me what he should call a book on Paul the Apostle. I said: "Call him 'Paul the Ready.'" Three times he speaks of his readiness—to preach the gospel, to suffer, to die.

Now, let us note the great fourfold promise. And remember when once we get into the waiting place, the promises are sure. Four times the imperative "shall" is repeated.

First, then, we have the promise of renewal. "They shall renew their strength." Jowett of Balliol was always impressing upon young men the imperative need of renewal. It was true, he used to say, in the spheres alike of the physical, of the intellectual, and of the spiritual. Certainly it is true of the spiritual.

Real Christian service is costly. It demands life itself. Our Lord states the great law of it: "Except a corn of wheat fall into the ground and die, it abideth alone; but if it die it bringing forth much fruit." When the woman having an issue of blood touched the hem of His garment He said: "I perceive that virtue—strength—is gone out of me."

O there is a service which is costless and worthless, but true service costs vitality. The prophet sent his staff by a servant to lay upon the dead son of the woman, but nothing happened. Not till he came himself, and stretched himself upon the child did life come back.

Secondly, those who wait upon the Lord shall "mount up with wings as eagles." The eagle has to do with great things. He builds high, and much of his time is spent far aloft in the upper air, as one may say, with God. Friends, our lives are too earthly. We nest low and we live where we nest. The eagle is a solitary bird. How little we are alone with God. Sure it is that if we are ever to know God's best things we must learn to "seek those things which are on high where God sitteth."

The two blessings which follow seem like an anti-climax. "They shall run and not be weary; and they shall walk and not faint." The "walk" is the Bible term for the daily life. The life of toil, of social relaxation of the family and the eagle flight is just to gain strength, serenity, the poise and peace of God for the daily fret, the daily task, the daily burden, the daily care.

PRINCE HENRY'S VISIT.

A Detailed Itinerary Would Be a Matter of Interest.

Washington Post.

It would be a great satisfaction to the country generally if the government were to announce authoritatively just what is to be done by way of receiving Prince Henry of Prussia, exactly where he is to go, and how long he is to stay at points along the chosen itinerary. We hear a great deal of talk about "committees," etc., and rumor, painted with many tongues, runs amuck. But why cannot we have an authoritative announcement in the premises?

Comparatively speaking, an insignificant number of people out of the 80,000,000 of our population will see Prince Henry at all. Only an infinitesimal fraction of the mass will come in contact with him. But everybody wants to know about the arrangements and the details, and this not wholly because of a mere vulgar curiosity. Right here in Washington, even, there are perhaps 265,000 human beings who will depend altogether upon the published bulletins for their information, and, indeed, they will be quite content should this information be full and reasonably intelligible. The Germans who have adopted this country as their home are among our best and most useful citizens. With rare exceptions, they are honest, industrious, thrifty. They readily identify themselves with our national ideas. They are potent factors in our scheme of progress and expansion. We have learned to honor and respect them. And so it happens that we find ourselves in sympathy with their enthusiasm touching the visit of Prince Henry—an enthusiasm which reflects credit upon them, and in which we discover no lack of loyalty to the United States.

On account of these millions, and, if need be, without reference to the other and more numerous millions of native-born Americans who enter into their feelings, we ask for a more explicit and comprehensive programme. We are not interested in the feverish ebullitions of a lot of trumpery, self-appointed committees, in New York or elsewhere. It seems to us, however, that real authority must be lodged somewhere and authentic information be available from some source. In that case, the American people should have the benefit of the arrangement.

Cats as Reformers.

Chicago News.

Louis Wain, the authority on cats, declares that the domestic cat has at last reached a very interesting stage of development. Mr. Wain states that the physical and nervous tissues of the cat having felt the confinement of home life, the long period of cruelty practiced upon it having come to an end, and practically all wild sense and the old instincts having been beaten out of it, the cat of the present day is left to construct a new life for itself and to adapt itself to its modern surroundings. It begins its new career mentally weak, but loving care and attention will strengthen its brain, and in the future we may look forward to creatures grandly and beautifully made, of great size and intelligence. "The cat," says Mr. Wain, "will then have had given to it a power which man has not conceived possible—the power to reproduce its remarkable qualities among the wild animals of its own kind and through them gradually into all savage animals. Thus will begin the conquest and reclaiming of the whole brute creation from the natural savagery of nature to the more benign dominion of man."

Little Lessons in Economy

How to Apply Scientific Knowledge to the Buying and Preparation of Foods, and to the General Management of Domestic Affairs.

Strange to say, soup-making is one of the least understood of all the branches of cookery. This is especially noticeable among those classes who are obliged to study economy in closest detail. The idea entertained seems to be that in order to make soups there must be a supply of separate and special materials, many of which are expensive, while others are difficult to obtain except in large markets. This view is as false as many other ideas of economy we possess, much to our hindrance in securing the best foods at little cost and labor to ourselves.

IMPORTANCE OF SOUP.

The order of a course dinner, no matter how modest, is soup, fish, entree, roasts, salads and sweets. In the average family of modern means who dispense with soups and salads, other dishes make up in quantity of food materials used at one meal, and these very often exceed the money value of the materials required for the supposedly expensive luxuries and nonessential soups and salads, which in reality are veritable necessities.

One argument against serving soup at the beginning of a dinner is based on the claim that it diminishes digestive power by diluting the gastric juice. This is true if a large quantity of badly-made soup is taken, but does not apply to a small quantity of light, clear soup such as should always be served with the dinner, leaving heavier soups for the lighter lunch. From four to eight ounces of soup (one gill to half pint) is all that should be served to each person at dinner.

These fluid soups quickly disappear as soon as they reach the stomach, being rapidly absorbed by the blood vessels and can interfere in no way with the action of the gastric juice. Well-made soup served at the commencement of dinner quickly refreshes a hungry person and furnishes just sufficient nutrient in readily digested form to save that period of trial, which in the absence of soup, must be endured by the stomach until it can derive some portion of nutrient from the more solid food substances that follow. Thus it serves as a useful ally to the digestive organs in strengthening them for their forthcoming duties. A small quantity of clear soup will generally enable a delicate person suffering from overfatigue to relish and digest a sufficiently hearty meal that, without the soup, would either be refused or prove indigestible.

PRINCIPLES OF SOUP-MAKING.

The principal object is to extract as much as possible from the materials used in making soup, and not only to retain nutrient and natural flavors, but add to and increase the palatableness of these.

The simplest and weakest soup and the one most frequently in demand is the product of the "stock-pot." A general complaint from housekeepers is that so many published recipes call for "stock," a commodity they never have on hand. Therefore these said receipes are not practical. The truth of the matter is in this confession. The complainant is the impracticable one, for the contents of the stock-pot consists mainly of materials usually thrown away in households where soup is rarely if ever served—all meat and vegetable trimmings and scraps that are not otherwise available, all water in which meats and vegetables have been boiled, anything, in short, which contains nutrient in either the solid or liquid form.

In many kitchens the stock pot stands continually on the side of the range and the contents are gradually concentrated, thus producing a true meat or vegetable soup known as stock, which may be used instead of water for a great many preparations beside soups. This stock is not the "pot-au-feu," the noted soup of the French. Though on much the same lines, the French peasant's stand-by is more elaborate in detail. The "pot-au-feu" is somewhat similar to our old-fashioned boiled dinner of fresh salted beef, as the meat in both cases is intended to be eaten immediately after the soup, which is made from the water in which meat and vegetables were boiled. In hotels and restaurants this double purpose is carried out when boiled dinners are served, but in modern kitchens the value of the liquor in which the meat is cooked is not taken into consideration and it is thrown out, thus depriving the family of a palatable and useful introductory to a hearty and not too digestible dinner.

THE DIFFERENT SOUPS.

Housewives are somewhat bewildered by the seemingly endless variety of soups given in various cook books. This is not surprising when one does not understand that the numerous appellations, which number at least five hundred, are given to denote some addition to the original soup or basis and does not designate in reality a distinct species. Any slight addition to a soup or variation in seasonings and flavorings is regarded as a sufficient excuse to confer a new name upon it.

The fact is the different kinds of soup are very limited and may be summed up in the following table given by Sir Henry Thompson: A clear soup from ordinary beef, veal, sometimes mutton and pork in the form of ham and bacon, either in the weak or broth form or consomme, a clear soup from fowl, a clear soup from game, a clear soup from fish proper and with shellfish, including the bisques, i. e., purees of gray fish, a clear soup from vegetables only, comprising herbs, roots, grains and farinaceous substances.

A soup may be thickened by the addition of gelatinous matters, by farinaceous substances or by animal and vegetable purees; thus a beef consomme may be enriched by a puree of fowl or of potatoes and herbs or any of the vegetables.

Cream of vegetable soups or purees have their solid and liquid parts held together by what is called the "binding," which prevents the heavier substance from falling or settling to the bottom. Flour or cornstarch and butter mixed to a smooth paste and in equal proportions are the materials employed for this purpose.

Meat and vegetables used in making "stock" are cut into small pieces in order that the solvent properties of the cold water may act more readily and with more complete results in extracting the nutrient qualities of the materials.

But when the meats or vegetables are desired for serving whole, then sufficient flavor and "goodness" must be preserved in the materials to make them palatable as well as nourishing, and the strength of the soup must be sacrificed to this end. It can, however, be enriched by the addition of vegetable puree, rice, macaroni, etc., or set back on the range to await the addition of other materials in the way of trimmings and left-overs. This same weak stock may be used for boiling fowl and vegetables, thus giving a higher boiling point than water, and at the same time preserving the nutrients which always escape from meat in boiling.

Having endeavored to show the housewife the value of soups as well as their simplicity and economy, a few examples of those readily made and inexpensive are here given.

MAKING COMMON STOCK.

For this you may use pieces of fresh or cooked meat, beef or veal (mutton is seldom used except for mutton broth), chicken bones, gravies, all odds and ends, cooked and raw vegetables, water that has been used for boiling fowls and all vegetables except cabbage, white potatoes and turnips may be added.

All these are put together cold with plenty of water and simmered for five or six hours, then strained and left uncovered until cold.

This stock will not make perfectly clear soups, but is good for vegetable, rice, gumbo, tomato or any of the purees and to use in sauces and gravies.

For brown stock (beef), take a shin of beef weighing eight pounds. Have the bones well cracked by the butcher. Wipe the outside of the shin thoroughly with a wet cloth but do not soak it in water. Cut the meat from the bone in small pieces, reserving half a pound of the lean meat. Place the bones in the bottom of a clean soup pot with the meat on top. Cover with eight quarts of cold water, measured scant. Let stand in a cool place until the water is quite red, then place over a moderate fire where it will come slowly to simmering point. While the soup is heating, put some suet in a frying pan, and when hot put the half pound of meat you reserved from soup and fry a good brown. Add this to the soup as soon as it comes to simmering point. Then place the pot where it will simmer only for about six hours. Do not let it boil at any time as it is impossible to have it clear if it boils. The boiling heat extracts the lime in the bones and this gives a cloudy appearance that clarifying will not entirely remove. Meat soups without bone may be allowed to come to a boiling point, but this is not necessary. One hour before the stock is finished add one medium-sized carrot, one turnip, one medium-sized onion stuck with six or eight cloves, the root or an outer stick of celery, a level teaspoonful of pepper corns, a large sprig of parsley and a tablespoonful of salt, wash, scrape and cut the vegetables in pieces, all but the onion.

When the stock is done strain through a colander, then put through thin muslin (cheesecloth) into a large earthen bowl and set at once in a cool place, leaving it uncovered. The gelatine in the bones will cause this stock to jelly and when cold you can easily remove the fat from the surface. If properly made this stock will be clear and sparkling and will not need clarifying. It can be used for a great variety of dinner soups such as Julienne, macaroni, noodle, vermicelli, vegetable or Printaniere, tapioca, croute au pot, etc.

SHARLOT LESSLEY.

[Copyright, 1902.]

Genuine Tragedy.

Philadelphia Inquirer.

The Biddle case makes fiction look like something considerably less than the proverbial thirty cents.

A GENERAL HALL CONVERTED INTO A LIVING ROOM.